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Sig. Salvatore Cortisi said, 'Beckwith, I know the handsomest Cardinal in Rome, we will have him to lunch and you can see if you would care to paint him.' Shortly after, Mrs. Beckwith and I were invited to the Cortisi's to luncheon. You can recall the brightness and spaciousness of Roman residences. When the door was thrown open to the drawing room for us to enter, I saw standing before the tall chimney the noble figure of Cardinal Antonio Agliardi, to whom at that instant a lady was courtesying low stooping to kiss the ring on his outstretched hand. Upwards of six feet tall, his trailing robe of crimson gave him a phenomenal height. His head, surmounted by the baretta, was of strong mold, boney in character like many of the north Italians. He looked fully his age, which was seventy-eight, but bore himself with great vigor, standing erect. After lunch Cortisi asked me if I would care to paint him, and upon learning my

eagerness to do so took me at once to His Eminence and told him my wish. He graciously said that he would be honored. The sittings took place at his residence, the Palace of the Cancelleria, for he is the Chancellor of the Vatican. During the sittings he was most desirous that Mrs. Beckwith should sit by and tell him all she knew of Christian Science of which he had vaguely heard and was full of curiosity. The sittings were delightful, save for the cold, as the Palace was in no way heated and His Eminence sat with his feet on a hot-water can; but he was an excellent model and seemed to take great interest in the painting and to be desirous to know all about America where he had never been although he was many years Papal Nuncio at Vienna and in British India. As Cardinal Bishop of Albano, he occupies a very high position at the Vatican. In no way a politician, his counsels nevertheless have great weight."

INDUSTRIAL ART SCHOLARSHIPS FOR FOREIGN STUDY

FOR centuries Italy has been recognized as the source from which to draw inspiration for the fine arts, since she is the daughter of Greece, or perhaps daughter-in-law, being rather a connection than a descendant, and various nations (first among whom is France) have maintained academies for their choicest students, in architecture, painting, sculpture, and sometimes music.

Curiously enough in the establishment and conduct of these academies there are two features of art and art education which have not been dealt with. One is that Italy is particularly the country of industrial art, and the other that education is a regulating process.

There is always a kind of fear among those who aim to encourage artists that any tendency to direct or control will kill the divine flame; whereas the best way to get the most serviceable force out

of anything burning is to regulate the draft, otherwise it is simply consumed.

If one studies the best periods of Italian art, it will be found that combined with controlled conception is controlled craftsmanship, the design and the process in accord. It is odd, therefore, that this eminent quality of Italian work should have been overlooked or ignored by educational institutions whose aim is the elevation of the crafts. It is equally so, I think, in those institutions whose aim is the so-called fine arts, for almost without exception, the "trade of painting" was taught along with goldsmithing, enameling, wood-carving, etc., a splendid foundation for great decorative work.

To emphasize the specific claims and value of the crafts, the minor arts, or whatever name the work in the materials other than paint and marble only may

be given, scholarships for their study have been established by Mrs. James Mifflin, Mrs. Joseph F. Sinnott, and Mr. C. Burnham Squier, and awarded to students of the Pennsylvania Museum and School of Industrial Art, Philadelphia. The peculiar feature of these scholarships, which were established this year for the first time, is that they represent a continuation of the class-work, a further development of the subjects taught in the institution, under conditions impossible to obtain in America, and count as advanced study in a higher course.

These first industrial art students went to Italy in June, with their special work planned and their special places of study fixed, and a reasonable amount of result will be required of them as due to the donors of the scholarships, and for the benefit of the institution from which they go. The objects of these scholarship students are essentially different so far as outward expression, but the fundamental purpose is the same: to learn the best of which the chosen crafts are capable.

The winners of the prize scholarships were: John Ray Sinnock, interior decoration; Park Emerson Edwards, wrought iron; Leon William Corson, decorative modeling and pottery.

The plan is to have four "centers," Naples, Rome, Florence and Venice, among which the time will be divided, each student following the line of his particular subject, in certain schools or workshops, and, of course, with constant reference to the museum collections. From these "centers" visits of various length will be made to the smaller cities for the study of special features by those following the craft of which these have the best examples. One of the chief objects is to study industrial art in place, *i. e.*, in its relation to architecture; to see the hinges and locks on the doors, and not torn off and laid upon red velvet; to see the bronze bracket attached to the stone; and the fountain to the wall, and all the thousand other things which we get mixed up in our art museums.

They will be accompanied by Mr. Howard Fremont Stratton, Director of the Art Department of the School of Industrial Art of the Pennsylvania Museum, who will supervise their work and help select or definitely choose, if necessary, the objects in each place most valuable for their purposes. He will also see that a reasonable time is spent in study and that the methods used are the most expressive for the particular material. As all the work produced is to become the property of the museum to form the foundation of what it is hoped will be a comprehensive collection from the best originals of industrial art and to inspire the students who can not get abroad, this is, of course, an important part of the work. Mr. Stratton goes not so much as a teacher, however, as a guide, counselor and friend.

These scholarships, which promise to prove most valuable, were obtained for the school through the efforts of the Alumni Association, the activities of which are both varied and unique. In addition to the scholarship students, ten others went with Mr. Stratton, and will work, no doubt, quite as earnestly as those who have been sent. Among the number is the President of the Alumni Association.

H. F. S.

The Boston Museum of Fine Arts has recently, through the coöperation of numerous friends, put in circulation in the city of Boston, a collection of fifty-eight prints interesting to children of designs by Edmund Dulac, Maxfield Parrish, Randolph Caldecott, Walter Crane, and Jessie Willcox Smith. The prints are in color and illustrate in many cases favorite stories. They are a selection from a larger number, including also prints in black and white which were chosen by a jury of children for the Children's Exhibition held during the past season in the print rooms of the museum. They have been shown at the South Bay Union, at the South End Music School, the Elizabeth Peabody House, the Ruggles Street Neighborhood House and other settlement houses.